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October 3, 1917.

TORONTO CONSERVATORY OF MUSIC

Music

April 1918 - March 1918

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TORONTO CONSERVATORY OF MUSIC

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RE LOCAL EXAMINATIONS IN MUSEC.

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A Letter

to the Members of the Senate of the University of Toronto

From the

Associated Musicians of Ontario

Regarding Practical Examinations in Music

UNDER PROPOSED AUSPICES OF
THE UNIVERSITY OF TORONTO

Accompanied by
draft of

Syllabus

Jan. 15th, 1900

April 1918 - March 1918

Associated Musicians of Ontario

Dear Sir,

IN accordance with a suggestion made by President Loudon during a joint conference held last season between representatives of the University Senate and the General Council of the Associated Musicians of Ontario, regarding practical examination in music, the latter has issued a draft of syllabus of the proposed examinations, accompanied by a letter addressed to the members of the Senate, expressing in brief the views of the Association in this connection.

Enclosed find copy of the publication referred to for your perusal.

I have the honor to remain,

Yours Respectfully,

Gen. Secy. and Treas.

Toronto, January 15th, 1900.

To the Members of the Senate of the University of Toronto.

GENTLEMEN:—

In view of the proposal made by the Associated Musicians of Ontario, that the University of Toronto be requested to co-operate with that organization in the institution of examinations in practical music, it was thought desirable that the fullest information upon the subject should be furnished to the members of the Senate. In pursuance of this desire the General Council of the Associated Musicians of Ontario begs to submit the following observations for your perusal.

One cannot reflect upon the rapid growth of the study of music in this country without realizing that the time has now arrived when this important factor in the educational life of the people should be recognized in a substantial and permanent manner. It has been estimated that there are over 75,000 students of music in the province of Ontario. Every village and even the remotest township contains a greater or lesser number of persons engaged in music study. These students very naturally exert an influence upon their immediate circle of acquaintances, making public interest in the development of the art practically universal.

This universal interest in the study of music throughout the province has been reached through the musical desires of the people themselves, and the guidance and indefatigable efforts of the teachers, musicians and music schools. No government or municipal assistance has been proffered or received beyond the teach-

ing of sight singing in a very rudimentary way in some localities ; no university has offered inducements or degrees which have affected the study of practical music ; no philanthropist has established facilities for its encouragement ; no colleges or professorial chairs have been endowed ; no provincial music schools instituted ; no national course of training for teachers ; no provincial certificates. Yet in the absence of these stimulating aids no other of the arts has so flourished or become to such an extent the object of popular attention.

In view of these conditions and of the fact that music is now generally regarded as an indispensable factor in our national life, it is felt that the regularly established provincial educational body should give to our art a recognition and guidance which it requires and merits.

With a clear view of the situation as briefly described above, the prominent musicians of Ontario, after maturely considering the question, decided to take action. At the first preliminary meeting held February 23rd, 1899, which meeting was attended by representative members of the musical profession from various parts of the Province, the following, moved by Mr. F. H. Torrington, seconded by Mr. E. W. Schuch, was unanimously adopted :

"That this meeting is in favor of *practical* examination in music, under the auspices of the University of Toronto, in co-operation with a council representing the musicians of Ontario."

Thus it will be seen that from the first it was believed that the holding of examinations and the granting of certificates, under the auspices and direction of the University of Toronto, would solve the difficulty. No question of undue interest

or private control could possibly arise in regard to examinations so conducted. A new department of practical knowledge, too, would thus feel the impetus of university thought and university aims.

Finally an association was formed under the designation of "The Associated Musicians of Ontario," having for its object the establishment of a uniform standard of practical examinations, which should be open to all music students within the province. This Association is in the broadest sense a representative organization, including all of the leading professional music teachers of the province. The various organized sections into which the territory has been divided are represented in the general council of the Association. In short, everything has been done toward the organization of a body with which the Senate of the University of Toronto might safely confer as being in every way representative of the profession in the province.

The plan suggested by the Association contemplates the holding of examinations in the local centres of Hamilton, London, Ottawa and Toronto, whenever there shall be a sufficient number of candidates to warrant the expense, under the following conditions:

The examinations to be on the subjects of piano, organ, violin and violoncello playing, and singing, with a theoretical test in each; each subject to be divided into three grades—primary, junior and senior—and certificates issued to successful candidates.

The fees to be payable to and fixed by the University of Toronto, and the expenses of the examinations to be borne by the same body. Further particulars regarding the proposed examinations may be obtained from the syllabus attached herewith.

Of the desirability of a permanent and uniform standard of examinations in practical music, both instru-

mental and vocal, with relative theoretical tests, there can be no doubt. A series of examinations, held simultaneously in the larger cities of the province, would provide a means of recognizing proficiency and progress in study and performance by graded certificates. Such examinations would also have the advantage of uniformity.

The popularity with students of these examinations as proposed, conducted under the auspices of the University of Toronto, with the co-operation of the Associated Musicians of Ontario, is already assured. This is evidenced by the hearty manner in which the teachers of music generally, notwithstanding conflicting local and business interests, have not only been unanimous in action, but have freely given time, thought and money to forward what they feel to be the most important practical and progressive proposition that has yet come before them.

It may be added that the best influence of all teachers of prominence in the Province has already been enlisted on behalf of the establishment of such a series of examinations—a series whose scope and value they themselves have been instrumental in determining, and in whose conduct and control they shall, through the Associated Musicians of Ontario, under the auspices and direction of the Provincial educational body, be in readiness to promote the best interests of the art and the profession.

It has been strongly urged, too, that not only should the examining body be of the highest standing and the examiners' verdict placed beyond even the possibility of criticism, but also that it should not be itself a competitor in the *teaching* field. In this way there will be no danger of conflicting interests, and all teachers of music and music schools of the province

may unite in supporting one common provincial standard of examination.

The most beneficial and far reaching effect may be expected to follow the institution of these examinations, which would be open to all music students upon an equal basis, and would indicate a course of study which would serve to guide intending candidates in securing a thorough musical education. Students would be led into the study of the best models of musical art in a progressive and methodical manner, and a high standard of excellence in performance would be set up for candidates to attain to. Looking forward to the not distant future, it is not difficult to foresee that by this means the next generation would be provided with a larger number of competent certificated teachers throughout the province than at present, and that the standard of musical education would be vastly improved thereby.

There exists at present a wide demand for examinations of this character The large number of candidates who have taken them or are preparing to do so, is ample proof that they would be largely patronized. Already hundreds of students come up annually for the tests already existing, and there is every prospect of a large increase. Many of the ladies' colleges and schools in the province have also taken a deep interest in the progress of this provincial movement. The possibility of preparing candidates for this course will materially aid those institutions (as it will all teachers of music) in retaining the interest and prolonging the studies of their students. The schools referred to have recognized this fact, and that the adoption of the University Practical Examinations as a definite object will give to music study in these institutions a thoroughness and dignity which has sometimes been lacking.

The proposed examinations are not designed to cover the same ground as the examinations for the degree Bachelor of Music, already instituted by the University. These are of a theoretical character, with practical tests added. The proposed practical examinations would bear more especially upon the subjects of playing and singing with supplementary theoretical tests. The course of the degree of Mus. Bac. is designed for composers of music, while the proposed practical course is intended for performers only—in the former instance with a view to the composition of music, in the latter to its performance.

It is true that a practical test has, with commendable foresight, been added by the University to the course for the degree of Mus. Bac., but this test, though of the greatest utility, is necessarily of a different character to the practical examinations now proposed. The test attached to the Mus. Bac. course bears chiefly upon that part of practical musicianship which is found useful in theoretical study and composition. On the other hand, the examinations here recommended cover a far wider field and would be of a much more definite and exacting nature in regard to the performance of standard works, points of technique, etc. A theoretical test in connection with the practical course would be adopted, and it is hoped that by the arrangement of the curriculum and from the close association of the two courses under the same *Alma Mater*, large numbers of candidates will eventually be led to take the course of the degree of Bachelor of Music. Both courses would be in every sense advisable for students who might wish to take high rank as musicians soundly educated in the structure of musical composition, as well as in the art of practical performance. The practical examinations are, however, essential to all, while the advanced theoretical course

may be left to years of riper experience. The large majority of music students are not gifted in musical composition. A great number, however, have some talent as performers. This being true, the examinations for performers rather than those in theory would be more frequently applied for.

Should the examinations in question be established under the aegis of the University of Toronto, there will be necessarily a tendency towards the unification of all existing practical examinations within the province. It is conceivable that the standard of the parent provincial educational institution would eventually be adopted by all Ontario musical students. It is also possible that the universities in other provinces of the Dominion would act similarly, resulting finally in the establishment of one common standard throughout the entire Dominion.

In conclusion it may be said that the Associated Musicians of Ontario in its organization have met with the approval and support of the musical directors and professors of our leading music schools and principal individual teachers.

The precise status or relation which the General Council of the Associated Musicians of Ontario will sustain in connection with the Senate of the University of Toronto, should the proposition in question be consummated, is a matter which calls for careful consideration. It may be stated that it is the earnest desire of the Association that such arrangements may be effected as shall eventually be found to meet the case in a way satisfactory to all, and to the permanent protection, promotion and upbuilding of this branch of education and art, not only in the province but throughout the Dominion.

By order of the General Council of the Associated Musicians of Ontario.

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E. W. Schuch, Vocal Teacher, Choirmaster Church the Redeemer, Toronto.

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Mrs. Norma Reynolds-Reburn, Teacher Singing, Toronto.

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Miss Florence Graham, Vocal Teacher, Toronto.

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Miss Jessie Perry, Pianist, Organist Elm Street Methodist Church, Toronto.

Miss Edith Burke, Teacher Piano, Toronto.

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Mrs. J. W. Mallon, Teacher Piano, Toronto.

Geo. D. Atkinson, Teacher Piano, Toronto.

J. W. A. Carnahan, Vocal Teacher, Choirmaster Elm Street Methodist Church, Toronto.

Miss Dallas, Teacher Piano and Organ, Toronto.

Miss Florence Brown, Pianiste, Organist Berkeley Street Methodist Church, Toronto.

Miss Isabel Christie, Teacher Piano, Toronto.

Miss D. L. McMurtry, Soprano Soloist Jarvis Street Baptist Church, Toronto.

H. M. Fletcher, Teacher Piano, Organ and Voice, Toronto.

Leslie Bridgman, Teacher Piano and Organ, Toronto.

DRAFT OF SYLLABUS FOR

PROPOSED

EXAMINATIONS IN PRACTICAL MUSIC

SIGHT SINGING, Etc.

To go with every practical examination. Quality of voice not to be considered.

GRADE I.

Candidates to be able to write from dictation a melody without modulations, and also to sing at sight a melody of same description. Candidates to be able to sing the perfect and major intervals of the major scale.

GRADE II.

Candidates to be able to write from dictation a major melody with one modulation, and to sing at sight a similar melody. Candidates to be able to sing the perfect, major, and minor intervals.

GRADE III.

Candidates to be able to write from dictation a melody, major or minor, with various modulations and chromatic intervals, and to sing at sight a similar melody. Candidates to be able to sing perfect, major, and minor intervals.

NOTE.—The maximum number of marks in each examination will be 100; necessary to pass, 50; second-class honors, 65; first-class honors, 75.

HARMONY

Candidates for all practical examinations will be required to write a paper on harmony in the corresponding grade of the practical examination.

GRADE I.

Candidates will be required to harmonize in 4 parts with the common chords up to the chords of the dominant seventh. Also to work a figured bass in 4 parts with progressions up to chords of the dominant seventh.

In this work particular attention to be paid to good melodic progression, especially in the soprano. Questions in book work as far as Grade extends.

Grade II.

Candidates will be required to harmonize in four parts with the triad and its inversions, dominant seventh and inversions, complete and incomplete (diminished seventh) dominant ninths and inversions, and also to work out figured bass in 4 parts using same chords when necessary, attention to be paid to good melodic progression, especially in soprano. Questions in book work as far as Grade extends.

Grade III.

Candidates will be required to use, when occasion requires, all chords already mentioned in former grades as well as chromatic chords of tonic and supertonic, suspensions, as well as the augmented sixth, and also to demonstrate the chromatic scale for harmonic purposes. Questions in book work as far as Grade extends.

HISTORY

Candidates for all practical examinations will be required to write a paper on History in the corresponding grade of the practical examination.

Grade I.

Musical history up to the year 1600.

Grade II.

1600 to present day.

Grade III.

Short essay on musical history in general.

PIANOFORTE

Grade I.

1. Candidates will be prepared to play four selections from a list of works published in the annual syllabus.

2. Marks will be awarded by the examiners under the following heads:

Scales.	Interpretation.
Chords and arpeggios.	Choice and steadiness of tempo.
Accurate observance of notation.	Sight reading.
Phrasing.	Memory playing.
	Use of pedal.

SCALES.—Major, minor, and chromatic scales in similar motion. Hands separately, in quarters, eighths, and sixteenths, M. M. ♩=88: Hands together, M. M. ♩72.

CHORDS.—All major and minor common chords in three and four note forms with inversions. Hands separately.

ARPEGGIOS.—Arpeggios of common and diminished seventh chords with inversions, in quarters, eights, and sixteenths. Hands separately, M. M. ♩76.

SIGHT READING. Candidates will be required to play at sight an easy piece specially selected by the examiner.

List of Compositions for Grade 1.

Bach.	Fifteen Inventions in Two Voices:—No. 1; 3; 4; 8; 10. Little Variations on a Swiss Air, in F major.
Beethoven.	Sonatina, op. 49, No. 1; op. 49, No. 2.
Bendel.	Polka de la Cour.
Berens.	Sonatina in G major, op. 81, No. 2.
Borowski.	La Coquette. Valse Champetre.
Chaminade.	Serenade in D major.
Godard.	Valse No. 1; Valse No. 2.
Grieg.	Op. 12. Any two numbers.
Handel.	Gavotte in B flat.
Haydn.	Sonata in C. No. 15. (Peters,) First movement.
Heller.	Impromptu, op. 16, No. 20.
Helmund.	J'y Pense.
Hollaender.	Canzonetta in G.
Hunten.	Rondoletto in C major, op. 15.
Kirchner.	Albumblatt in F.
Merkel.	Spring Song.
Mendelssohn.	Lieder Ohne Worte, Nos. 9; 4; 8. Kinderstuecke, op. 72, Nos. 1; 6.
Moszkowski.	Mazurka, op. 10, No. 3.
Raff.	Romance, op. 2.
Reinecke.	Sonatina, op. 47, Nos. 1; 2; 3.
Rubinstein.	Polka Boheme.
Schumann.	War song, op. 68.

GRADE II.

1. Candidates must be prepared to play five numbers selected from the special list of works as published in the annual syllabus.

Scales.	Conception and interpretation.
Chords and arpeggios.	Quality of touch.
Octaves.	Sight reading.
Accurate observance of notation.	Memory playing.
Phrasing, accent, etc.	Choice and steadiness of tempo.
Use of pedals.	Ear test.

SCALES.—Major and minor, in octaves, tenths and sixths, legato and with accents. Four octaves. Chromatic scales in quarters, eighths and sixteenths. M. M. ♩ 100.

CHORDS.—All major and minor common chords both in triad and four note form, with inversions. Hands together.

ARPEGGIOS.—Arpeggios of common and diminished seventh chords with inversions, and dominant seventh chord in fundamental position. Hands together.

OCTAVES.—Staccato octaves in any scale required by examiner, at a slow tempo. Hands separately and together.

SIGHT READING.—Candidates will be required to play at sight a composition chosen by the examiner, of a degree of difficulty similar to selections outlined in the list for Grade I.

List of Compositions for Grade II.

Bach.	Two Part Inventions, Nos. 13 and 14. Three Part Inventions, Nos. 1; 4; 5; 6; 7. Bourree from second English Suite; Sarabande from first French Suite.
Beethoven.	Op. 14. First movement.
Chaminade.	Pierette.
Chopin.	Nocturne op. 9, No. 2. Waltzes No. 1; 3; 6; 13. Mazurkas No. 8; 10; 13; 14.
Davidoff-Reinecke.	Romanza in G.
Godard.	"Barcarolle Venetienne."
Grieg.	Elegische Melodien op. 34, complete.
Haberbier	"Springs Awakening."
Henselt.	"Spring Song."
Jensen.	"An Evening at Venice."
Liszt.	Consolations Nos. 1 and 4.
Mendelssohn.	Lieder Ohne Worte Nos. 1; 7; 12; 14; 19; 23; 28; 33; 42; 36.

Mozart.	Sonata, F major, No. 4. (Cotta.)
Moszkowski.	Minuetto, E major, (Schmidt).
Schuett.	Valse Lente.
Schubert.	Impromptu in A flat, op. 90, No. 4.
Schumann.	Forest Scene, op. 82, Nos. 1 and 2.
Thome	Berceuse in E flat.

GRADE III.

1. Candidates must be prepared to play six numbers selected from the list of compositions published in the annual syllabus.

Scales.	Conception and interpretation.
Chords and arpeggios.	Quality and gradation of tone.
Octaves.	Choice and steadiness of tempo.
Accurate observance of notation.	Memory playing.
Phrasing, accent, etc.	Sight reading.
Use of pedal.	Ear test.

SCALES.—All major, minor, (harmonic and melodic) and chromatic scales in similar and contrary motion. Major and harmonic minor scales in tenths and sixths. Chromatic scales beginning on any note. Compass four octaves, in quarters, eighth and sixteenth notes. Hands separately, M.M. ♩ 132. Hands together, M.M. ♩ 100.

ARPEGGIOS.—Arpeggios of the major and minor common chord and dominant and diminished seventh chords with inversions, in quarters, eighths and sixteenth notes. Hands separately, M. M. ♩ 100. Hands together, M.M. ♩ 88.

CHORDS.—Major and minor common chords in four note form, also dominant and diminished seventh chords, solid and broken with inversions.

OCTAVES.—Major, minor and chromatic scales, similar motion with any required variety of touch (legato, staccato or arm). Hands separately and together.

SIGHT READING.—Candidates will be required to play at sight a piece specially selected by examiner, of a grade of difficulty corresponding with the second Grade of compositions.

List of Compositions for Grade III.

Bach.	Wohltemperirtes Clavier: Prelude and Fugue in D major, No. 5, Bk 1. Intrata from Fifth Cello Suite.
Beethoven.	Sonata, op. 10, No. 1, First movement, Sonata op. 13, First movement.

Bizet.	Minuet in C minor from Suite l'Arlesienne.
Chaminade.	"Autumn." "Arabesque."
Chopin.	Polonaises, op. 26, No. 1; 2; op. 40, No. 1; op. 40, No. 2. Valses, Nos. 2; 5; 7. Mazurkas, Nos. 20; 21. Nocturnes, op. 27, No. 1; op. 37, No. 2. Impromptu, op. 29.
Godard.	Mazurka, No. 4.
Grieg.	Carnival, op. 19, No. 3.
Handel.	Suite, No. 10.
Heller.	"La Truitte."
Jadassohn.	Scherzo in Canon form.
Leschetitzky.	"The Two Larks."
Liszt.	"Liebestraum," No. 3.
Macdowell.	"Witches Dance," op. 17.
Mendelssohn.	Andante and Rondo Capriccioso, op. 14. Lieder Ohne Worte, Nos. 3; 10; 5; 15; 34.
Moszkowski.	Valse Brilliante in A flat.
Rachmaninoff	Prelude in C sharp minor.
Raff.	"Rigaudon."
Rheinberger.	"La Chasse" op. 5, No. 1.
Schubert.	Impromptu, op. 90, No. 2.
Schumann.	"Aufschwung." "Des Abends," op. 12, No. 1. Arabesque, op. 18. Novelette, op. 21, No. 1.
Weber.	Polacca in E.

ORGAN

Grade I.

Candidates for this Examination must be prepared to play four compositions, selected from the following list. (The candidate may submit only one composition by any one composer named.)

Bach, J. S.	Small Preludes and Fugue, Nos. 1; 4; 5; 6; vol. 8 (Peters' Edition); Pastorale in F, vol. 8.
Batiste.	Elevation in F.
Calkin, J. B.	Andante con moto, op. 101.
Dubois, Th.	March du Procession in D.
Guilmant.	Prelude and Amen in F; Prayer in E flat; Invocation in B flat; Melody in A flat; Offertoire in A (The Practical Organist); Postlude in F (The Practical Organist).

Lemare.	Andantino in D flat.
Mendelssohn.	The slow movements (any one) from Sonatas 1, 3, or 4. Andante (Chorale), from Sonata 5.
Merkel.	Three short pieces (Novello, orig. comp., No, 11.) Allegro in C. " " " 10. Pastorale in G. " " " 4.
Rheinberger.	Trio in C (No. 2), from Ten Trios, op. 49.
Salome.	Cantilène in A minor.
Smart, H.	Six short pieces (any two); March in G; Andante Grazioso in G (Novello).
Spinney,	"Songs of the Night" (Vesper Bell Series).
Tours.	Allegretto Grazioso in D.
West, J. E.	Prelude in A., op. 26 (Novello).

Candidates must also: (1) Play any major or minor scale on the manuals alone, or on the pedals alone; (2) Play at sight a simple chant or hymn tune in various ways as suggested by the examiner; (3) Transpose at sight a simple chant.

Grade II.

Candidates for this Examination must be prepared to play six compositions, selected from the following list. (The candidate may submit only one composition by any one composer named.)

Bach, J. S.	Prelude and Fugue in C minor, Book IV, No. 5 (Peters'). " " G " " IV, " 5 " " " " C major, " IV, " 1 "
Chauvet.	March du Sacrament.
Dubois.	"In Paradisium;" Grand Choeur in B flat.
Dudley Buck,	"At Evening"; "The Holy Night" (Tone Picture).
Guilmant.	Elevation in A flat; March in D (The Practical Organist); Processional March in A (The Practical Organist); Fugue in A flat; Grand Chorus in D; Cantilene Pastorale in B minor.
Lemare.	Gavotte Moderne; Romance in D flat.
Mendelssohn.	Prelude in G, No. 2; Fugue from Sonata II.; Air and Variations in D (op. post).
Merkel.	Adagio in E, op. 35.
Peace, A. L.	Sonata di Camera.
Rea, W.	Air and variations in D.
Rheinberger.	Intermezzo, from Sonata XVIII.; Canzonetta, op. 167.
Salome	Canon in F (Three Canons); Melody in C (Dix Piéces).

Silas, E.	Andante in D (Novello); Pastorale in G (Ashdown).
Smart.	Andante in F (Three Andantes, Ashdown).
Stone.	Marche Triomphale.
Widor	Pastorale in G.
Wolstenholme.	"The Answer:" Le Carillon.

Candidates must also: (1) Give out a hymn tune, selected by the examiner, and play it to two or three verses of a hymn; (2) Transpose a hymn tune or chorale into any key required within the compass of a minor, third above or below; (3) Read at sight a simple organ composition.

Grade III.

Candidates for this examination must be prepared to play six compositions selected from the following list. (The candidates may submit only one composition by any one composer named).

Boellmann.	Suite Gothique.
Bach, J. S.	Toccata and Fugue in D minor (Book IV, No. 4, Peters'); Prelude and Fugue in A major (Book II, No. 3); Prelude and Fugue in C major (Book IV, No. 1); Trio Sonata in E flat, No. 1 (First Movement.)
Dubois.	Grand Choeur in B flat; Fiat Lux; Messe di Mirage.
Gigout.	Grand Choeur Dialogue.
Guilmant.	Sonata II. in D; Grand Choeur in D; Canzone in A minor; Caprice in B flat; Marche Religieuse.
Hesse.	Toccata in A flat.
Hopkins, E. J.	Allegretto Moderato in A (Weekes).
Krebs.	Concert Fugue in G.
Lemmens.	"Hosannah" (Organ School); Finale (Organ School). Sonata Pontificale.
Mendelssohn.	Prelude and Fugue in G major; Sonata No. 5; Allegro con brio (op. post).
Merkel.	Sonata No. V. in D minor (First Movement); Fantasia and Fugue in A minor, op. 104.
Rheinberger.	Sonata No. IV. (First Movement); Sonata No. X. (Theme and Variations).
Saint-Saens.	Rhapsodie in E major, op. 7; Benediction Nuptiale, op. 9.
Salome.	Sonata in C minor (First Movement).
Silas, E.	March in B flat (Ashdown), Fantasia in E minor (Novello), (Original Compositions No. 51).

Smart. Fantasia with Chorale (Ashdown).
Tombelle. Pastorale in E ; March Nuptiale.
Wolstenholme. Sonata in Style of Handel.
Widor. Toccata (Fifth Symphony).

Candidates must also: (1) Modulate from any one key to another; (2) Harmonize a given melody; (3) Play at sight the accompaniment to an anthem; (4) Answer questions on the construction of the organ.

VIOLIN

Grade I.

Candidates must be prepared to play three studies, two pieces, and the necessary technical work in this grade.

Scales through one and two octaves in detached bowings, entire length of bow to be used for each quarter note, M.M. ♩=60. Legato, in sixteenths M. M. ♩=72. Above scales to be played in 1st, 2nd, 3rd, 4th or 5th position, as required by examiners.

Dancla's Daily Studies, op. 74.
Dancla's 6 Airs, op. 89. (Any one).
Jean Becker. "Romance" in E flat, op. 3.
Kayser's Studies op. 20, books I, II and III. (Augener's or Schirmer's edition.) Nos. 4; 12; 20; 24; 33; 35.
Schubert. Three Sonatas. (Any one).
Sonatas No. 1 and 6, Hadyn. (Peter's.)
Violin Classics. (Schirmer). (Any one).
Wieniawski. Chanson Polonaise, op. 12.

Grade II.

Candidates must be prepared to play three studies, two pieces and the necessary technical work of the grade.

D. Kreutzer. Viotti Concerto No. 13.
De Beriot. Concerto No. 7, in G.
Kreutzer Etudes, as far as No. 29. Nos. 4; 12; 15; 27; 29; 31; (Schirmer's edition.)
Maza's "Etudes Speciales," op. 36. Nos. 7: 18; 20; 23; and 27,
Raff. "Cavatina."

Schradieck's scales as far as and including the chromatic scales through two octaves, M. M. ♩= 100.
The easier numbers of the Fiorillo studies, also Nos. 9; 11; 16; 23.
Vieuxtemps. Reverie, op. 22, No. 3.
Wieniawski. "Legende."

GRADE III.

Candidates must be prepared to play four studies, three pieces, and the necessary technical work in the grade. Only one composition allowed from any one author. Choice in selection to rest with candidate.

Beethoven. Sonatas, op. 12, No. 1 in D; op. 24 in F.
Dancla's Studies op. 73. (Peters.) Nos. 1; 3; 10; 11; 14; 20.
Fiorillo Etudes. (Any two). Nos. 3; 5; 8; 11; 14; 17; 19; 20; 22; 24; 32; 35.
Gavinies' Etudes (Matinee), Peter's edition. 2; 6; 8; 14; 15; 18; 23.
Rode (David). Concerto No. 7, in A minor (Senff).
Saint Saens. "Rondo," in G.
Sarasate. "Gipsy Airs,"
Schradieck's entire book of Scales.
Spohr. Concerto Nos. 2 and 11.
Vieuxtemps. "Phantasy Caprice."
Wieniawski. "Polonaise Brilliante," No. 2 in A.

VIOLONCELLO

GRADE I.

Candidates for this examination must be prepared to perform two studies and two pieces, and the necessary technical work outlined for the grade.

Davidoff. Romance op. 23.
Goltermann, Four Pieces, op. 96. (Any one).
Goltermann. Romances and Nocturnes, (Augener). (Any one).
Jules de Swert Method (Novello).
Moszkowski, Air op. 29.
Piatti Method, Book 1 (Augener), or
Selected exercises from Grutzmacher's "Daily Studies," (Schirmer), nor legato bowing for scale M. M. ♩= 60.

Grade II.

Candidates for this examination must be prepared to play three studies and three pieces, and the necessary technical work of the grade.

Dotzauer, op. 107, Studies. (Any two).
Dupont, 21 exercises. (Any two).
Franchomme, op. 35, 12 Studies, (Schott). (Any two).
Goltermann, op. 65, 4th Concerto.
Grutzmacher Studies op. 38, Book I. Nos. 1 to 6. (Any two).
Moszkowski, Berceuse, op. 29.
Popper, Gavotte, op. 25. Nocturne, op. 42.
Schrader's, Klein Etueden, op. 67. (Any two).
Volkmann, Romance, op. 7.

Grade III.

Candidates for this examination must be prepared to play three studies and three pieces, and the necessary technical work of the grade.

A. Fischer, "Czardas."
Beethoven, Sonata op. 69,
D. Popper, Tarantella, op. 33.
Dotzauer, Uebungen, op. 35. (Any two).
Franchomme Caprices, op. 7. (Any one).
Goltermann, Concerto, op. 30.
Grutzmacher Studies, op. 38, Nos. 7 to 18.
Mendelssohn, Sonatas. (Peters'.) (Any one).
Piatti, 12 Caprices, op. 25, (Simrock).
Servais, op. 11, 6 Caprices, (Schott). (Any one).
Saint-Saens Concerto, A minor.

SINGING

Marks will be awarded by examiners under the following heads.
Breathing.
Intonation.
Precision and neatness in attacking and leaving tones.
Equalization and quality of tone.
Enunciation.
Accuracy as to rests as well as tones.
Time and Accent (including Rhythm).

Phrasing.
Expression.
Variety of tone.
Posture.
Facial Expression.

General proficiency and effect of the rendering of the selections offered—this general marking to equal the totals of the above details.

Candidates are expected to bring their own accompanists, their teachers being admissible as such, if desired. All accompaniments must be played as printed.

FIRST GRADE.

1. The Candidates will be examined in the Rudiments of Music and will be submitted to the following practical tests :—

2. Sing the Major Scale from any given tone without accompaniment.

3. Sing any interval in the Major Scale (examiner's choice), ascending or descending, using syllables, letters, numbers, or "ah" (candidate's choice), say five trials.

4. Sing at sight the melody of an easy hymn tune (Major Mode), containing one modulation, from a starting chord convenient to the class of voice.

5. Sing five lines or instances, selected by the examiner, from any standard book of exercises on flexibility, which has been studied by the candidate, covering groups in two, three, and four notes. Arpeggios on common chord and tenth.

6. Sing three exercises, chosen by the examiner, from the exercises in Vocalizzi or Solfeggi studied by the candidate. (The General Council would recommend Concone, Panofka, Panseron, or Vaccaj, preferably the first named.)

7. Sing four of the following songs in the language preferred by the candidate, the accompaniment to be played as written :

FIRST GRADE—High Voice.

Adams .....The Holy City.....(C or D flat).
Behrend.....The Gift.....(in F).
Bevan.....The Flight of Ages.....(C or B flat).
" .....The Golden Bar.....
Brahms.....Lullaby.....(in E flat).

Goetze.....O Happy Day..... (B).
Gray.....A Dream of Paradise.....(A flat).
Harris.....A Madrigal.....(G).
Hawley.....Because I Love You, Dear.....(B flat or D flat).
" .....Rainbows ..... (in F).
Mascherone..For All Eternity .....(D or E flat).
Mattei.....Dear Heart.....(E flat).
Mendelssohn..Of Distant Lands..... .....
Nevin.....When Love is Gone.....(in D).
Rubinstein...O Fair, O Sweet, and Holy.....
Schubert.....Cradle Song.....(in A flat).
" ....Peace .....(in C).
Schumann....Love.....(in G).
" ..Wanderer's Song.....(in A flat).
" ..O Sunny Beam.....(in A).
" ..The Cottage.....(in A).
Sullivan.....Chorister.....(in G).
Tosti.....Beauty's Eyes..... .....(in E).
Chaminade...Madrigal.....(in C).
" ..Silver Ring.....(in E flat).
Denza.....Sing On.....(in A flat).

FIRST GRADE– Low Voice.

Adams.....Zion.....
Barnard.....The Gallant Salamander.....(F).
Behrend ....The Gift..... .....(in C or E).
Bevan.....The Flight of Ages .....(A flat or G).
Bevan.....The Golden Bar.....
Chadwick....Allah.....(D flat).
" ....Lullaby.....(E flat).
Goetze.....O Happy Day.....(A flat).
Gray.....A Dream of Paradise.....(F).
Hawley.....Because I Love You, Dear.....(B).
" .....Rainbows.....(in F).
Lohr.....Out on the Deep. ....(G).
Mascherone..For All Eternity..... .....(C).
Molloy.....Love's Old Sweet Song.....(E flat).
" .....The Carnival.....(in C).
Needham ....Hushene..... .....(B flat).
Rodney.....The Old Guard.....(in F).
Rubinstein...The Nightingale and the Rose.....(B flat).
Schumann...The Hat of Green.....in G).

Schumann ...The Cottage.....(in G).
Sullivan.....Looking Back.....
Tosti.....Dear Heart.....(C).
Wellings.....Golden Love.....(in G).
" ....Dreaming.....(in C).

SECOND GRADE.

1. Rudiments of Music.

2. Sing the Major and Minor scales from any given tone without accompaniment, the Minor scale in both harmonic and melodic form.

3. Sing any interval in either scale, ascending or descending, using either syllables, letters, numbers, or "ah."

4. Sing at sight the melody of two hymn tunes, one in the Major and one in the Minor mode, both having at least one modulation, from starting chord convenient to class of voice.

5. Six exercises in flexibility from some one of the standard singing methods which the candidate has been studying, covering five and six notes and the scale.

6. Sing three exercises of medium difficulty (examiner's choice) from Concone, Panseron, or Panofka, whichever the candidate may have studied.

7. Sing six of the following songs in English or in the original language, the accompaniment to be played as written.

SECOND GRADE—High Voice.

Becker.....Springtide.....(A or G).
Buck.....When the Heart is Young.....(E flat).
" .....Spring's Awakening.....
" .....Come Where the Lindens Bloom.....
Clay.....I'll Sing Thee Songs of Araby.....(A flat).
Cowan.....The Swallow.....(D).
" .....Come Unto Me.....(F).
De Faye.....Tell Her I Love Her So.....(G).
Faure.....Sancta Maria .....(D).
" .....Crucifix.....(E Minor).
Gounod .....The King of Love.....(GA).
Hahn.....Were My Song with Wings Provided..... (E).
Harriss.....I Heard the Voice of Jesus Say..... ....(E).
Hawley.....My Little Love.....(C).
Jeffers..... He that Dwelleth .....(E flat).

Mascherone...Ave Maria.....
Mendelssohn..The Favourite Spot.....
Nevin.....Serenade .....(B).
" .....Since we Parted.....
Rubinstein...The Earth has Rest.....
" ...The Falling Star.....
" ...Yearnings.....(F).
Schubert.....Who is Sylvia.....(A).
" ....Laughing and Weeping.....(A flat).
Schumann....Evening Song.....(A flat).
" ...Devotion.....(A).

SECOND GRADE—Low Voice.

Adams.....Mona.....(C).
Becker.....Springtide.....(F).
Bishop.....Should He Upbraid?.....(E flat).
Bonheur.....Star of the Desert.....(D or E).
Buck .....Spring's Awakening.....
" .....Come Where the Lindens Bloom.....
" .....When the Heart is Young.....(C).
Cowen.....Come Unto Me.....(D).
Faure.....Crucifix.....(C Minor).
Gounod.....There is a Green Hill Far Away.....(E Minor).
" .....The King of Love.....(G A Minor).
Hahn.....Were My Song With Wings Provided.....(C).
Harris.....I Heard the Voice of Jesus Say.....
Hawley.....My Little Love.....(G).
Jeffers.....For He Shall Give His Angels Charge.....(F).
Jude .....Deep in the Mine.....
Mascherone...Ave Maria.....(B flat).
Mackenzie...Spring Song.....(D flat)
Milliotte.....Una Stella.....
" .....Il. Fiorellino.....
Nevin.....Since we Parted.....(C).
Pinsuti.....I Fear no Foe.....(C).
Schubert.....Wayside Inn.....(F).
Watson.....Only the Sound of a Voice.....(G).

THIRD GRADE.

1. The most difficult exercises in flexibility chosen by the Examiners from any of the standard singing methods which the candidate has been using.

2. Sing at sight a song of the degree of difficulty of the songs in the list for the first grade.

3. Sing two pages of Recitative from Opera or Oratorio in any language (candidate's option). Any recitative occurring in the operatic or oratorio selections sung will be credited on this test.

4. Candidates not having passed the second grade examination will be required to sing the details given in paragraphs Nos. 2 and 3 of the examination papers of that grade.

5. Sing four of the following songs and three of the arias. One of the arias must be from the opera list.

THIRD GRADE—Soprano.

Arditi.....The Dove.....
" .....Se Saran Rose.....
Balfe.....Didst Thou but Know.....(C).
Bishop.....Hark ! Hark the Lark.....(F).
" .....Lo ! Here the Gentle Lark.....
Bizet.....Habanera (Carmen).....
Beethoven....Contrition.....(A Minor).
Bellini.....An Non Ginge (Somnambula).....
Bemberg.....Nymphs and Fawns.....
Buck.....Fear Not Ye, O Israel.....(G and A Minor).
Chaminade..Summer.....
Cherubini....Ave Maria.....
Coombs.....How Shall I Sing to My Fair One.....(C).
Dell'Acqa....Villanelle with variations.....(E flat).
Donizetti.....Oh Luce di quest'Anima (Figlia del Reggimento)...
Franz.....May Song.....
" .....Mother, Oh ! Sing me to Rest.....
Godard.....Lullaby..... (B flat or A flat).
Gounod.....Lend Me Your Aid (Queen of Sheba).....
" .....Jewel Song (Faust).....
" .....O That We Two Were Maying.....
Granier.....Hosanna.....(A flat).
Grieg.....I Love Thee.....
Handel.... { I Know that my Redeemer Liveth / Rejoice Greatly } Messiah.....
Howells.....By the Waters of Babylon.....
Rubinstein....O When She Sings... .....(E flat)
Haydn..... { On Mighty Pens / With Verdure Clad } Creation.....
Johns.....I Love and the World is Mine.....(G or F).

Lillo.....Domani, Me Felice.....(Osteria)
Liszt.....The Princess.....
" .....Loreley.....
Mascagni....Ave Maria (Cavalleria Rusticana).....
Massenet.....He is Kind, He is Good (Herodiade).....
Mendelssohn..Hear Ye, Israel (Elijah).....
Meyerbeer...Lieti Signor (Huguenots).....
Nessler.....It was not so to be.....
Pinsuti.....Heaven and Earth.....
Rubinstein...The Witch of the Forest.....
Rossini.....Una Voce Poca Fa (Barbiere di Seviglia).....
Saint Saens..My Heart at Thy Sweet Voice (Sanson et Dalila)...
Saint Saens..Oh Love Thy Help (Sanson et Dalila).....
Schira.....I Dreamt.....(D).
Spohr.....Love's Tender Flower (Faust).....
Thomas.....I am Titania (Mignon).....
Tschaikowsky.Yearning.....
Verdi.....O Cieli Azzurri (Aida).....
Verdi.....Ave Maria (Otello).....
Wagner.....Elsa's Dream (Lohengrin).....
" .....Elizabeth's Prayer (Tannhæuser).....
Weber.....Ocean, Thou Mighty Monster (Oberon).....
Wekerlin.....Counsel to Nina.....

THIRD GRADE—ALTO.

Balfe.....Didst Thou But Know.....(B flat).
Buck.....Fear not ye, O Israel.....(E).
Coombs.....How Shall I Sing to My Fair One.....(G).
Granier.....Hosanna.....(A).
Howells.....By the Waters of Babylon.....
Handel.....He Was Despised.....
" .....O Thou that Tellest.....
" .....Lascia Chi'o Pianga.....
Johns.....I Love and the World is Mine.....(E).
Mattei.....My Native Land.....
" .....Leave Me Not.....
" .....'Tis Not True.....(E flat).
Mascagni....Ave Maria (Cavalleria Rusticana).....
Mendelssohn..Woe Unto Them (Elijah).....
Mozart.....Canst Thou See Me Unforgiven (Don Giovanni).....
Pinsuti.....Heaven and Earth.....
Robaudi.....Alla Stella Confidente.....

Rossini.....Fac ut Portem (Stabat Mater).....
Sullivan.....Will He Come?.....(C).
Schira.....I Dreamt.....(C).
Thomas.....A Summer Night.....
" .....Knowest Thou the Land (Mignon).....

THIRD GRADE—TENOR.

Beethoven....Adelaide.....(B flat).
Beethoven....Contrition.....(A Minor).
Blumenthal..The Message.....(F).
Buck.....Fear not ye, O Israel.....(A or G).
Gounod.....All Hail Thou Dwelling (Faust).....
Howells.....By the Waters of Babylon.....
Handel.... { Recit. Comfort Ye My People. / Aria Every Valley. } (Messiah).....
Haydn.....The Native Worth (Creation).....
Jensen.....Murmuring Zephyrs.....
Mendelssohn..If With All Your Hearts (Recit and Aria) Elijah.....
" ..Then Shall the Righteous Shine (Elijah).....
Mozart.....To My Beloved O Hasten (Don Giovanni).....
Nevin.....Serenade.....
" .....On Her, My Treasure (Don Giovanni).....
Pinsuti.....Heaven and Earth.....
" .....The Raft.....(G).
Rubinstein...O When She Sings.....(E flat).
Rossini.....Cujus Animam (Stabat Mater).....
Schubert.....Serenade.....(C or D Minor).
Schumann...Blondels Song.....(G).
Solomon.....I Arise From Dreams of Thee.....
Schira.....I Dreamt.....(D).
Schubert.....Ave Maria.....
Sullivan.....Come, Ye Children (Prodigal Son).....
Weber.....From Boyhood Trained (Oberon).....

THIRD GRADE—BASS.

Buck.....Bedouin Love Song.....
De Koven....Armourer's Song (Robin Hood).....
Donizetti.. ..Vieni La Mia Vendetta (Lucrezia Borgia).....
Gounod.....Even Bravest Heart (Faust).....
" .....Vulcan's Song (Philemon et Baucis).....
" .....She Alone Charmeth My Sadness (Irene).....
" .....Slumber Romance (Philemon et Baucis).....

Handel.....The Lord Worketh Wonders (Judas).....

" .... { Recit. Thus Saith the Lord. / Aria But who may abide. } (Messiah).....

" .... { Recit. For Behold, Darkness Shall Cover the Earth. / Aria The People that Walk in Darkness (Messiah).

" .....Aria Why do the Nations (Messiah).....

Haydn .....Aria Rolling in Foaming Billows (Creation).....

" .....Aria Now Heaven in Fullest Glory Shone (Creation).

Mendelssohn..I'm a Roamer.....

" ..Aria It is Enough (Elijah).....

" ..Aria Lord God of Abraham (Elijah).....

Massenet ....Vision Fair (Herodiade).....

Mozart.....For a Carousal (Don Giovanni).....

" .....Within This Hallowed Dwelling (Die Zauberfloete)....

" .....O Isis and Osiris (Die Zauberfloete).....

Mattei .....My Native Land.....

Pinsuti.....Bedouin Love Song.....

" .....Heaven and Earth.....

" .....The Raft (in E).....

Russell.....The Friar of Orders Grey .....(C)

Schubert.....The Erl King .....(E Minor)

" .....The Wanderer.....

Schumann ...The Two Grenadiers.....(G Minor).

Schubert.....The Linden Tree.....(E)

Shield.....The Wolf.....

Stuart.....Bandolero .....

Verdi.....Infelice (Ernani).....

Wagner .....Evening Star (Tannhæuser).....

RE LOCAL EXAMINATIONS IN MUSEC.

1916-1917.

Amount received from fees		$2,113.25	
Less refunds	$37.00		
Paid to Hamilton Conservatory of Music	76.00	113.00	
			$ 2,000.25

EXPENSES:

Examiners' fees		612.45	
Examiners' expenses, rent of pianos, etc.		377.10	
Printing papers, insert for curricula not reprinted, etc:-			
University Press accounts:			
Oct. 30, Binding	.95		
Nov. 5, Printing	28.95		
Feb. 5, "	5.85		
Mar. 29, Insert	5.85		
Apr. 30, "	31.45		
May 14, Cutting paper	.50		
15, Paper	33.60	107.15	
			1,096.70
Surplus to Organ Fund			$903.55

Cost of Calendar 1915-16. $217.75

523

AUSTO.

March 18th, 1912.

Summary.

	Harmony	Counterpoint	Vocal Composition	History of Music	Canon and Fugue	Instrumentation	Composition	Orchestration	Analysis	Original Composition	Appreciation of Music	Acoustics	Practical Music	Staff
Harvard	+	+	+	+	+	+	+				+			1 Associate Professor 1 assistant " 2 Instructors
Yale	+	+		+		+	+						+	2 Professors 1 Assistant Professor 4 Instructors
Wisconsin	+	+		+	+	+	+	+					+	2 Professors 1 Assistant Professor 9 Instructors
Michigan	+	+		+	+								+	1 Professor 1 assistant 1 Director
Illinois	+	+		+	+				+			+	+	1 Assistant Professor 10 Assistants
Oxford	+	+		+		+				+				1 Professor 2 Examiners
Cambridge	+	+		+			+		+			+		1 Professor 5 Lecturers
Birmingham	+	+						+	+			+		1 Professor. 1 Examiner
Edinburgh	+	+		+			+		+				+	1 Professor 1 Lecturer

Music.

Harvard University (1916 - 17)

1 Associate Professor of Music

1 Assistant Professor of Music

2 Instructors (One Organist and Choir Master)

Harmony

Counterpoint - Modal Counterpoint

Vocal Composition

History of Music

The Appreciation of Music

Canon and Fugue

Instrumentation

Composition

Music

Yale University (1913 - 14)

1 Dean and Professor

1 Professor of Applied Music

3 Assistant Professor of Applied Music

3 Instructors

1 Assistant

Harmony

Counterpoint

History of Music

Composition

Instrumentation

Advanced Orchestration and Conducting.

Practical work in Piano, Organ, Violin, Violoncello, Double Bass and

Chamber Music.

Allied Musical Societies: New Haven Symphony Orchestra.

Orchestral Concerts, Chamber Concerts and Organ Recitals given.

Music.

Wisconsin University (1916 - 17)

2 Professors.

1 Assistant Professor

3 Instructors.

Course of four years leading to [illegible].

Course of two years leading to Diploma for Public School Music.

Harmony.

Counterpoint, Canon and Fugue.

History.

Instrumentation.

Composition.

Orchestration.

Applied Music:

[illegible]

University of Michigan (1914 - 15)

University School of Music in Ann Arbor in which systematic instruction is given in vocal and instrumental music such as the University cannot undertake to provide for and for which university credit is given.

1 Professor -

1 Assistant.

Harmony

Counterpoint

Canon and Fugue

Advanced practical music

Creative Listening.

History of Music.

Evolution of Musical Instruments.

Seminary on Bach and Beethoven.

Music.

University of Illinois (1916 - 17)

1 Director also University organist.

1 Assistant Professor (Theory and History of Music)

[illegible].

Course consist of four years.

History of Music.

Harmony.

Counterpoint, Canon and Fugue.

General Theory and Analysis.

Acoustics.

Constructive Listening.

Public School Music :

Piano, voice, violin, violoncello, organ.

Band, Orchestra and Ensemble Class.

Music.

University of Oxford.

Professors, Sir Walter Parratt.

[illegible], Masters of Christ Church
Walker of Balliol.

Forsoth

Counterpoint

History of Music

Instrumentation

Original Composition.

University of Cambridge.

Caustick (Trinity) Acoustics of Music.

Dent (King's) General Music History.

Dr. Naylor (Emmanuel) Title not given.

Dr. Rootham (St.John's) Form and Analysis.

Professor Sir C.V. Stanford (Trinity)

4 lectures on Advanced Composition.

Dr. Jeaf (Caius) Harmony and Counterpoint.

Music.

University of Birmingham (1914 - 15)

Granville Bantock, Professor (1940)

Dr. W. C. McNaught, Examiner.

Counterpoint and Fugue.

Rise of English Church Music.

Folk Song and National Songs.

Chanter Music

Early English Madrigal

Development of Song

Acoustics.

Musical Forms and Analysis.

Orchestration

Music.

University of Edinburgh.

1 Professor

1 Lecturer.

Orchestral Practice and orchestration.

History and Analysis.

Theory.

Advanced Counterpoint and Composition

Musical Interpretation.

Ear Training

Harmony.

Both School of Music, containing organ, museum and musical class rooms.

[illegible].

[illegible] 1st, 1st.

Music.

Harvard University (1916 - 17)

1 Associate Professor of Music

1 Assistant Professor of Music

2 Instructors (One Organist and Choir Master)

Harmony

Counterpoint - Modal Counterpoint

Vocal Composition

History of Music

The Appreciation of Music

Canon and Fugue

Instrumentation

Composition

Music

Yale University (1913 - 14)

1 Dean and Professor

1 Professor of Applied Music

3 Assistant Professor of Applied Music

6 Instructors

1 Assistant

Harmony

Counterpoint

History of Music

Composition

Instrumentation

Advanced Orchestration and Conducting.

Practical work in Piano, organ, violin, violoncello, Singing and Chamber Music.

Allied Musical Societies: New Haven Symphony Orchestra.

Orchestral Concerts, Chamber Concerts and Organ Recitals given.

Music.

Wisconsin University (1916 - 17)

2 Professors

1 Assistant Professor

3 Instructors.

Course of four years leading to degree.

Course of two years leading to Supervisor for Public School Music.

Theory.

Counterpoint, Canon and Fugue.

History.

Esthetics.

Composition.

Orchestration.

Applied Music:

Orchestra

Band

Choral Union.

Glee Club.

Recitals and Concerts given.

Music.

University of Michigan (1914 - 15)

University School of Music in Ann Arbor in which systematic instruction is given in vocal and instrumental music such as the University cannot undertake to provide for and for which university credit is given.

1 Professor

1 Assistant.

Harmony

Counterpoint

Canon and Fugue

Advanced practical music

Creative Listening.

History of Music.

Evolution of Musical Instruments.

Seminary on Bach and Beethoven.

Music.

University of Illinois (1916 - 17)

1 Director also university organist.

1 Assistant Professor (Theory and History of Music)

1 Assistant.

[illegible] course (4 four years.

History of Music.

Harmony.

Counterpoint, Canon and Fugue.

Composition, Free and Strict.

Aesthetics.

Conducting (Chorus).

Public Recital Visits :

Piano, voice, violin, violoncello, organ.

Vocal, Orchestra and Ensemble work.

Music.

University of Oxford.

Professor, Sir Walter Parratt.

Examiners, Parwood of Christ Church
Walker of Balliol.

Harmony

Counterpoint

History of Music

Interpretation

Original Composition.

Music

University of Cambridge.

Capstick (Trinity) Acoustics of Music.

Dent (King's) General Music History.

Dr. Naylor (Emmanuel) Title not given.

Dr. Rootham (St.John's) Form and Analysis.

Professor Sir C.V. Stanford (Trinity)

1 lectures on Advanced Composition.

Dr. Wood (Caius) Harmony and Counterpoint.

Music.

University of Birmingham (1914 - 15)

Granville Bantock, Professor (£340)

Dr. W. G. McNaught, Examiner.

Counterpoint and Harmony.

Rise of English Church Music.

Folk Song and National Songs.

Chanter Music

Early English Madrigal

Development of Song

Acoustics.

Musical Forms and Analysis.

Orchestration

Music.

University of Edinburgh.

1 Professor

1 Lecturer.

Orchestral Practice and Orchestration.

History and Analysis.

Theory.

Instrumental Counterpoint and Composition.

Musical Interpretation.

Ear Training.

Lectures.

Full Council of Music, assembling Orch., Choir and musical class rooms.

(Copy)

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October 3, 1917.

TORONTO CONSERVATORY OF MUSIC

Musical Director's Annual Report, 1916-17.

Mr. Chairman, and Gentlemen:

The record of the Conservatory for the past academic season reveals a remarkable expansion as regards the general activities and influence of the institution and the number of students enrolled during the year. The treasurer's report covering the season's work must also be regarded as eminently satisfactory, more particularly since the cost of conducting the institution has materially advanced during recent years, due in large measure to unavoidable increases in overhead charges amongst which may be pointed out interest payments on loan in connection with the erection of the Conservatory's new addition several years ago, and the annual deficits resulting from our Orde Street properties.

Our Women's Residence which also, before the outbreak of the war contributed very largely to our net profits, continues to be influenced adversely through conditions now existing, due to the war. Notwithstanding an attendance considerably below normal and increased expenses in connection with the conduct of the Residence, a fair profit was,however, realized and the general efficiency of this department of our work fully maintained.

A remarkable increase in the demand for our Examinations throughout the Dominion may be regarded as one of the most significant factors in the prosperity and prestige of our institution. Music in itself, being regarded by many as a luxury and an "extra" in education, has suffered in many ways, as the reports of musical educational institutions throughout the Empire clearly show. Examination enterprises, in particular, have been decidedly vulnerable and have in most cases shown a decided falling off. It is particularly gratifying, therefore,

that our Examinations during the past year reveal a very large increase. The indirect effect upon the work and future of the Conservatory, of the growing popularity of its examinations - the very high standards of which are being faithfully maintained - cannot be too highly estimated.

During the past season there has been a marked advance in the quality of our students' recitals and the artistic atmosphere prevailing reflects the earnest mood of our faculty and the serious attitude of our students generally.

A few facts regarding the attendance record for the past year may prove of interest. Our total registration for the year was three thousand and thirty pupils - an increase of six hundred and eighty-six over last year, and six hundred over 1913-14, which year had witnessed our previous highest attendance record. Of this enrolment, Toronto gave us about 87%; Ontario, outside Toronto, about 9%, or nearly three hundred students; our Western Provinces about 1%, (or only thirty in all); our Eastern Provinces only eight students; the United States, eleven students; and from the Bahama Islands we had one enrolment. Our entire enrolment from points outside Toronto is a trifle under four hundred students and it is perhaps in this direction that we may reasonably expect a marked improvement in the future. In this connection the influence of our examinations will undoubtedly prove to be most beneficial, as fully one-half of those attending from outside points are believed to have come to us as a result of previous interest in our Examinations. Our new regulations requiring candidates for our Artists' Diploma to study at least one year at the Conservatory itself have already justified themselves in a convincing manner.

Several departments of our faculty now stand in need of strengthening, and steps are being taken to remedy existing conditions in this respect. This may involve aggressive work and some financial sacrifice for a time, but it is absolutely essential that in all departments we should endeavor to maintain

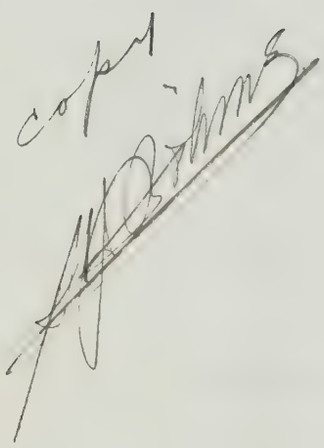
the same lead which has generally been maintained so significantly in our piano, organ, theory, and vocal departments.

I desire again to refer to the really excellent service and loyal spirit shown by all members of our office staff to whose fine co-operation much of the success of the season's operations may be attributed.

All of which is respectfully submitted.

(Signed) A.S.Vogt

Musical Director.



best theorists we have in this Country, & he has the reputation of being singularly successful in passing his pupils at both Universities.

Two of my young assistants are now studying with him & they speak in the highest terms of ~~Dr Kitson~~ him, not only as a Coach, but as a man. Both educationally & socially he & his wife seem to be all that could be desired.

I believe he has just this week gone to S. George's Cathedral Dublin.

I enclose a ~~card~~ note of introduction to Dr. Allen. I do think however it will be well to write to him & to Mrs Kitson before you call.

Yours very truly

George Darwin

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4, AMEN COURT,
S. PAUL'S CATHEDRAL.

7 July 1913

My dear Professor

I have just returned from Scotland where we had a most enjoyable time.

You ask me about Dr. Kitson.

I have never met him personally, but I know a good deal about his work & ability. I should say he is a very

C. H. Kitson.

Age. 38. M. A. Cantab. D. Mus. Oxon.

Places of Education.

Ripon Grammar School. and
Selwyn College. Cambridge.

Degrees &c.

M. A. Cambridge. 1903.
D. Mus. Oxford. 1902.
Organ Scholar and Bizeman of Selwyn Coll. Camb.
De Grey Exhibitioner.

Musical Training under:

Dr Naylor. York Minster.
Dr C. Ward. Cambridge. (Caius)
Dr Alan Gray. Cambridge. (Trinity).
Dr Sweeting. Lincoln Cath.

Publications.

The Art of Counterpoint. Oxford Univ. Press
Studies in Fugue . . . . .
The Evolution of Harmony (Ch. Press.) " "

Published Compositions.

Ode to Adversity for Chorus and Orchestra.

Church Services & Anthems. Organ

pieces & pianoforte Solos.

Tuitorial Lectures.

Oxford.

1902 – 1912.

8 First Mus. D.

13 Final Mus. D.

21 First Mus B.

6 Second Mus B.

18 Final [illegible]

Durham. 1907 – 1912.

1. 1st Mus D.

3 Final Mus D.

8 First Mus B.

3 Second [illegible]

8 Final [illegible]

London.

1st and Final Mus D.

Also

A.R.C.O. (8) F.R.C.O. (10) L.R.A.M. (12)

A.R.C.M. Lafontaine [illegible]

& Turpin F.R.C.O. Prize.

References.

P. C. Buck Esq. M. A. Mus. D. Oxon.

100 High St.

Harrow-on-the-Hill.

Middlesex.

Professor of Music in the University of Dublin.

H. P. Allen. Esq. M. A. Mus. D. Oxon

New College

Oxford.

Fellow of New College. Choragus in the University of Oxford. Lecturer in Bach Cantatas

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S. FILLANS,
KIMBERLEY ROAD,
LEICESTER.

April 5. 1913.

Dear Sir,

I am informed that the
Professorship of Music in the University
of Toronto will be vacant shortly,
and I am writing to ask you if
you will be kind enough to
consider my name. I am
enclosing you some particulars
of my qualifications.

the present time over 100
undergraduates studying under
Mr. Thom had his number
for the past 5 or 6 years.
I let them partly speak
for me since I will connected
with degrees and diplomas —
Music. I am by enclosing you

some reviews of my theoretical
works.
If you think I need add any
more as present
I will you can & consider
my name & with the same
authorities were & write you.

Sincerely
C. H. Lincoln

President Fellows
Town Lowell

PRINCIPAL'S OFFICE

TELEPHONE C. 570

Wycliffe College,
Toronto, Ont.

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23rd April, 1912.

President Falconer, LL.D.,
University of Toronto,
Toronto.

My dear Dr. Falconer;-

Following upon my conversation with you a few days ago, I am venturing to write and recommend in the strongest terms Mr. Grenville B. Frost for the position of organist if such an appointment should be made by the University during the next few months. Mr. Frost is a second year student in Science. I heard of him a year ago as possessing very exceptional ability as a musician, and communicated with him at his home in Orillia before he came down to Toronto last October. We were fortunate enough to secure his services, and he has been playing our new organ in the Wycliffe College Chapel. Both here and in Orillia he has attracted a great deal of attention by the really quite phenomenal musical gifts which he has proved himself to possess. We would indeed be fortunate in the Convocation Hall if we could secure the services of one so gifted as he is.

If, desiring to obtain the position, Mr. Frost should make any formal application, will you kindly communicate with him. Until the end of the academic year his address will be Wycliffe College; after that, Orillia, Ont.

With cordial greetings,

Believe me,

Very faithfully yours,

J. M. D'Arcy

6, 13th.Avenue E.
Vancouver, B.C.
11th.May, 1912

Dear Sir

Some little while back, if I remember rightly, I wrote you concerning the reported possibility of an appointment to the Chair of Music for Toronto University. The matter has again been brought to my notice today by a letter from the East, ema--nating from an authoritative source in the profession. There appear to be at least two Doctors of Music, outside Toronto it--self, who look upon me as a desirable man for the position, or the suggestion lacks force - quite an unusual induction when it is open for others than myself to look for such work.

Apart from that question, however, I should really like to know what is likely to be done, or needing to be done, by any would-be applicant of the necessary experience and abil--ity, especially in the event of your already having written me and the letter having failed in transmission in some way.

As before-said, I was strongly and powerfully recom--mended by the foremost London (England) musicians some years agone for the Adelaide, S.AUS. Chair, when in lieu I went to the Glasgow School of Music, so I do not feel enquiry on my part out of place.

Awaiting the favour of a line from you,

I am, Sincerely yours,

Edward E.Harper, D.Mus., T.C.D.
L.R.A.M.

(Examined & passed by the late
Professor Ebenezer Prout).

The Chancellor,
Toronto University.

MEMORANDUM WITH REGARD TO THE CONSERVATORY OF MUSIC.

If the Committee of the Senate recommends that the present affiliations with conservatories of music be dissolved and a Faculty of Music be created a question of great importance at once arises, viz- how is this proposal to be carried into effect ? The examinations of all grades would be entrusted to the Faculty of Music, but the complete success of the university examinations of the lower grades would depend upon their being exclusively recognized as the standard for the province. This recognition might be granted by the Education Department as being necessary to qualify for the teaching of music in the schools. If this were done the University would undertake to do in its own sphere for music what is being done in the Normal Schools for other branches of teaching. If, however, examinations of this grade and standard were to be maintained it would be almost necessary for the University to be able to appoint its own examiners in the main though not exclusively from a teaching-staff which it could control. This condition could be met if it had under its direction a conservatory of the highest grade,- such as the Toronto Conservatory of Music, which is unequalled for efficiency in Canada.

But in taking over a Conservatory, even in order to secure the system of examinations already established it is necessary to make such arrangements as will not involve the University in expense; fortunately the condition of the Toronto Conservatory of Music at present and its prospects are such that it can and should maintain itself. It must be distinctly understood that the sole purpose

of the University in taking over the Conservatory would be to maintain high standards of music in the province; also that the Conservatory, if conducted on this principle, should not be a greater competitor financially than it is at present with other similar institutions, quality of instruction not numbers being the object to be attained. The examinations of the lower grades would be controlled not by the Conservatory but by the Faculty of Music under the Senate of the University and would be open on equal terms to pupils from any conservatory in the province.

The staff of the Faculty of Music might be drawn chiefly, though not exclusively, from the Conservatory, and possessing a nucleus of examiners from an institution over which it would exercise control the University would always be secure in its examinations of every grade.

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Memorandum for Senate's Committee.

The Local Examinations in Music were undertaken 17 years ago at the request of representatives of the musical interests of the province. 667 candidates were examined during the year and the total income $2674, netting $ 2469 . The examinations are under the supervision of a committee of the Senate which has asked an honorary advisory committee to co-operate with it. This committee at present consists of Dr. Paw and Dr. Vogt. On the recommendation of this committee the standards for the various grades of examinations are set as outlined in the University Calendar. The examiners are chosen from Conservatories in the Province. Last year for examiners there were: W. E. Fairclough (Toronto College of Music) ; E. Proome, A. T. Cringan, A. S. Vogt, F. E. Blachford, G. D. Atkinson, J. W. F. Harrison, V. Kihl, P. Wells (Toronto Conservatory of Music; J. E. P. Aldous, W. H. Hewlett (Hamilton Conservatory of Music; R. Tattersall, L. von Kunitz (Canadian Academy of Music); and the following private teachers: E. W. Schuch, W. A. Bluethner, W. O. Forsyth, C. L. M. Harris, T. Martin, J. D. A. Tripp and F. S. Welsman. It is evident therefore that both as to direction and examining the University is dependent upon outside help.

For many years competing examinations have been maintained and developed by two Conservatories in Toronto which have been affiliat with the University and now another, the Hamilton Conservatory of Music intends to enter the field and institute examinations which as far as they go will involve competition with our own. Thus more and more

the university examinations are becoming one among several of similar character, and there may be further developments in outside affiliated bodies which will neutralise even more the purpose which the university had in establishing its examinations. The question therefore arises whether the university should abandon its policy and discontinue these examinations. That would seem to be unwise, because the same reasons that existed for instituting them hold still and there would cease to be in the province a standard for elementary certificates other than those set by private institutions. The committee believes that the policy of the university in this respect should be continued. It would recommend, however, in view of the action of the affiliated conservatories competing in whole or part with the university in the matter of examinations that the present affiliation of the Toronto Conservatory of Music, Toronto College of Music and Hamilton Conservatory of Music be dissolved.

With a view to the maintenance and development of the University Local Examinations, the Licentiate, and those for the degrees in music the Committee recommends that the Senate should agree to provide for the establishment of a Faculty of Music in the University which would inaugurate teaching of university grade and be responsible for the conduct of all examinations in music.

February 19th, 1918.